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ISSUES OF STUDY OF INTANGIBLE CULTURAL HERITAGE OF UZBEKISTAN

Abstract: This article studies samples of the intangible cultural heritage of Uzbekistan and the problems of their preservation for the future generation. Regulatory documents on the protection of intangible cultural heritage were also analyzed and issues of their promotion with the help of museums were considered. The causes of these problems have also been investigated.

Key words: Uzbekistan, UNESCO, representative list, intangible cultural heritage, law, declaration, factor, national value, tradition, museum, program.

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Introduction

Intangible cultural heritage is the accumulation that occurs in the tradition of the cultural form of human activity, the formation of feelings of originality and succession. It can be seen that the processes of globalization and modernization, which have been going on since the XX Century, lead to the extinction of many types of Intangible Cultural Heritage. After Uzbekistan gained independence, special laws on protection of intangible cultural heritage and national values were adopted and state programs developed. These normative documents serve as a program to preserve the rich intangible cultural heritage of the Uzbek people through various methods and bring it to future generations. Issues of development of international cooperation on protection of intangible cultural heritage in state programs are also touched upon.

Analysis and results

The concept of “intangible cultural heritage” reflects traditions, forms of expression of originality, knowledge and skills, as well as equipment related to them, subjects, artifacts and cultural spaces, which in turn are recognized by communities, groups, and in

particular cases, as part of the cultural heritage of a particular person. Such intangible cultural heritage, which passes from generation to generation, is always created by certain communities and groups depending on their environment, nature and their own history, which contributes to the formation of a sense of originality, succession and thereby the glorification of human creativity and cultural diversity.

Intangible cultural heritage is manifested in the following areas:

- oral traditions and forms of self-expression, including language as a factor reflecting Intangible Cultural Heritage;
- in the Performing Arts;
- traditions, rituals, holidays of society;
- the sum of knowledge and Customs about nature and the universe;
- knowledge and skills related to traditional farming.

Even now, the necessary tools for the maintenance of national values and traditions in society are disappearing.

For this reason, measures are being taken by the International Association to preserve intangible heritage sites. The “declaration of the oral and

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invisible rare heritage of humanity”, developed by UNESCO, serves to clarify the following Intangible Cultural Heritage:

- a set of samples of traditional creativity reflecting the social and cultural solemnity of society;
- his standards and dignity are given oral information by imitation or other means.

In 2003, at the 32nd General Conference of UNESCO, the “convention on conservation of intangible heritage sites” was adopted. According to him included in the list of Customs, watch and phrases, knowledge and craft, as well as subjects related to them and the cultural environment. The intangible cultural heritage that passes from generation to generation is created by the Union.

The following intangible cultural heritage of Uzbekistan is listed in the list of World Intangible Heritage sites:

1. “Boysun cultural environment” is one of 19 candidates who were first included in the “list of oral and intangible heritage masterpieces of Humanity” published by UNESCO in 2001. In 2008, “protection of Intangible Cultural Heritage” was transferred to the “Representative list of intangible cultural heritage of humanity ” after the addition of Uzbek ton to the Unesco convention.

2. Shashmakom was included in UNESCO's list of oral and intangible heritage masterpieces in 2003. In 2008,” protection of Intangible Cultural Heritage “was transferred to the representative list of intangible cultural heritage of humanity” after the addition of Uzbek ton to the UNESCO Convention;

3. Navruz is a holiday celebrated in most countries of the region from East Asia to Asia Minor. Navruz-as a holiday began to be celebrated long before the appearance of the Muslim religion. The period of its celebration began everywhere in one day and lasted from a week to a month in different states. According to the recommendation of 7 states (Uzbekistan, Iran, Turkey, Pakistan, Azerbaijan, India, Kyrgyzstan) in 2009, “Navruz” was included in the Representative list of the intangible cultural heritage of mankind, and later in 2016 in connection with the transformation of Navruz into a participant of the convention, a number of countries were re-prepared and included in this list on behalf of 12 states in total;

4. Great singing is a traditional song, which in 2009 year was included in the representative list of UNESCO “Intangible Cultural Heritage of mankind”. Large singing or tray singing is a large singing track typical of Fergana Valley, as well as a specific style and method of performance. Two or more (up to five) are sung alternately by a mature singer without the accompaniment of a musical accompaniment. Its main features are improvisation, harmony, execution on high curtains, wide breathing, singing in a free style, proportionality of speech and melody, professionalism.

5. Askiya (Arabic “azkiyo” — sharp mind, Modern) is a popular genre of cheerful and funny spectacle of the Uzbek people's oral creativity. It is usually performed in folk dances, weddings and other ceremonies. The art of Askia was included in UNESCO's list of “intangible cultural heritage of humanity” in 2014 year.

The concept of intangible heritage refers to the social dimension in the transmission of traditions. Museums play an important role in the process of preserving intangible heritage. In the event that it is not possible to store objects of intangible heritage in a natural socio-cultural environment, it is possible to museum them. Focusing on the problems of intangible heritage by museologists, the identification of intangible heritage was expressed, classification was proposed, methods of working with intangible heritage of museums were determined.

Although the concept of “intangible cultural heritage object” for the work of the museum is not a novelty, its theoretical base has not been sufficiently developed. This is also one of the urgent tasks that today's museum scientists are facing.

Before analyzing the location of intangible heritage objects in the museum work, it is necessary to identify them as a subject of the museum. Of course, at one glance it is difficult to imagine an ideal object in the museum. To avoid such a problem, it is necessary to keep the object in its normal form.

“What happens when intangible heritage objects go into the category of museum objects? the question” quot; - quot; can be answered as follows. In such situations will be putting intangible heritage objects neither showcases, nor will be doing restorations, and neither can be displayed. In the method of museuming an object, not the object itself, but the process and conditions under which it appeared, is museumed.

Objects of intangible cultural heritage, such as objects of material heritage, also contribute to an increase in the number of tourists visiting the country. The reason is that for different groups and categories of tourists, an important variable factor affecting the attractiveness of the tourist direction is its cultural and social characteristic. Most of the tourists are interested in the culture, art, science, religion, history of the people. The musical potential of the territory is one of the punishing elements of its culture. In some countries, Music serves as the main factor that attracts tourists. Popular music festivals gather thousands of participants every year.

In Uzbekistan, too, one of the events traditionally held every year – the National Music Festival “Eastern ceremonies” - serves as an important factor in the promotion of classical music, National melodies and songs.

It is worth noting that the state of Uzbekistan pays great attention to the restoration and enrichment of national values and traditions. As evidence of this, it can be shown that the “echo of ages” festival, which

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has been organized since 2008 year, plays an important role. Within the framework of this festival, folk and theatrical events, national music and dances, samples of folk oral creativity were performed and highly respected by foreign tourists.

Many resort hotels introduce their guests to national music at concerts and folk evenings, during Entertainment evening programs. In many tourist centers, the sale of which is widely recorded National Music, audiotapes are the best means of acquaintance of tourists with folk culture. An example of this idea can be called the Yunus Rajabi House-Museum.

It is known that Yunus Rajabi is a skilful composer and founder of Uzbek classical music. In the apartment where he lived and worked, now there is a house-museum. As soon as they enter the museum, the audience is greeted by classical music. The Yunus Rajabi House Museum can also listen to samples of intangible cultural heritage in Khasan Rajabi live performance. Also in this museum Yu. The intangible cultural heritage of the people's music of Uzbekistan, collected by Rajabi for several years, is written in a book in 6 volumes, which is included in the exposition of the museum. This note book can be played on any musical instrument of any nationality. The original 6-drop edition of "shashmaqom" is considered the most masterpiece in the museum exhibits. Any person who visits will be as if the music falls into the created space and environment, for. The museum has a social hall and this hall is dedicated to the Uzbek status. There is an opportunity to get acquainted with the Uzbek music culture. The Museum organizes concerts of Uzbek music on the basis of a special order for visitors. It not only helps to perpetuate the intangible heritage, but also to introduce it to the world. In addition to listening to rare music performed by the author in this museum, copies of audiotapes can be purchased.

In addition to the fact that the museums of Uzbekistan are developing year after year, the structure of the museums is changing. New units are emerging, whose main purpose is becoming Information Communication. The traditional museum language has acquired a new meaning – market, marketing, management, advertising. "The idea that marketing can not be used in a museum" is considered erroneous. Without compromising its professional activities, marketing is an intermediary in advertising all the projects of the museum, aimed at the masses, explaining to the audience that the museum is facing their desire and longing.

Another example can be said of the Tamara Lady House-Museum – one of the museums that has collected the intangible heritage. In addition to the

stage clothes of Tamara, which is one of the founders of modern dance art of Uzbekistan, the museum also features bands of songs, poems and dances performed by her. The visiting audience will be able to imagine the creative environment and learn about the creativity of the dancer through video shoots.

At present, great attention is paid to intangible heritage sites by musicologists. One of the important tasks that they face is to analyze and preserve some cultural masterpieces that are disappearing and to clarify their root. According to the generalized data, the nature and status of the reproduction (re-presentation) of intangible heritage objects in the museum depends on the nature of the household and the degree of their storage. And in some cases, manifestations of traditions can also be "museum objects". Intangible heritage objects pass through several constellations in their acceptance as museum objects. That is, fixation, revitalization, modeling, construction.

- Fixation-is the transfer of the object from the domestic environment to the state of the museum object by means of an indirect change.

- Revitalization-reconstruction of objects of intangible heritage on a strictly scientific basis.

- Modeling-interpretation of objects in the form of imitation (analogous) in real conditions.

- Construction-offers the use of elements of material and intangible heritage to create new objects based on the concept developed by the museum.

Indeed, for the classification of objects of the museum's intangible heritage, the method used in its museology serves as the basis. The separation of objects by type of cultural heritage is considered the next basis of classification.

Conclusions

In conclusion, the objects of Intangible Cultural Heritage cover the traditional culture and art, the history and environment of its occurrence, from the household life of the people. Today, the development of the legal basis for the protection of the intangible cultural heritage of Uzbekistan is an important factor in the preservation of national traditions, knowledge and skills related to applied art, as well as values. Works on the inclusion of Intangible Cultural Heritage samples in UNESCO list and register are also carried out consistently. Representatives of scientific potential, as well as museum scientists, are carrying out a number of activities to make them lifelong. In addition to storing and displaying historical and cultural objects, museums also store and publicize objects that collect socially significant information.

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